

Abstract

Inchcolm Project is part of an interdisciplinary research project which develops new ways of designing for the moving body across media, by combining aesthetics and design methods from contemporary performance practice and video games. As such, it brought a video game (Dear Esther, The Chinese Room, 2012) to life on a Scottish island (Inchcolm island in the Firth of Forth). During the two hour experience on Inchcolm the audience/players wander freely on the island encountering geo-tagged audio, live music, performers and installation spaces evocative of the game world, a playthrough of the game projected in the 12th century Inchcolm abbey, and an orchestral performance of the video game's soundtrack (composed by Jessica Curry, arranged by Luci Holland and David Jamieson, performed by Mantra Collective).

Transcription of video

0:04

hi sorry my name is Mona I'm doing and

0:07

applied a collaborative pc and they set

0:11

up with the university but this is a

0:12

partnership with a real conservator of

0:14

Scotland and the national theatre of

0:15

scotland so i'm basically basically most

0:21

of my time as i would say but I a little

0:22

bit at rcs as well I'm going to talk

0:25

today about the first stage of my

0:28

research project which happened in

0:31

October on in sequim Island it was

0:35

called inch one project and it was

0:37

showcased as working progress it was set

0:42

on income island which is in the first

0:44

of course for invited audience of 50

0:46

people from both performing arts in game

0:50

design background in from project was a

0:52

proof of concept that aim to make

0:54

apparel the connections between video

0:56

games and performance and to blur the

0:58

lines between physical and virtual

1:00

worlds and bodies in designing the two

1:04

hours during your new home I draw on

1:06

both theater and game design methods and

1:08

brought the world of TRS first wife on

1:10

in school what resulted was an interplay

1:13
between the two islands the physical one
1:16
physical or virtual and three
1:18
experiential world so we had the world
1:20
of the performance we had the world of
1:22
the game and image form as a world in
1:24
and of itself its physical presence in
1:27
constant tension with the visiting world
1:30
you can see the island from an aerial
1:33
view here on the right parts of the
1:34
island we have all the military
1:37
buildings it's still kind of scary to
1:41
chase's of its wartime efforts you have
1:43
thoroughly buildings rails and
1:45
battlements and on the left side of the
1:47
12 sent to the abbey that still pretty
1:50
much intact and that kind of carries 30
1:55
mins of his monastic history i sold this
1:59
island you too it's stunning
2:00
similarities with the island of the
2:02
arrestor I've known quite early on that
2:05
I wanted to respond to the game for live
2:07
performance let similar to di Resta
2:09
reshaped and internships environment so
2:12
what was in for project well it really
2:16
depends who i'm talking to them
2:18
so to gain designers I would describe it
2:20
as allies modesty wrestler or mode in
2:23
the life if you will to theater and
2:27
performing arts practitioners I would
2:29
describe it as a translation or even an
2:32
appropriation of a video game using the
2:34
language and conventions of performance
2:36
it is however in not a live version of

2:39
the arrestor it says the Islander seen
2:42
some woods and atmospheres and the
2:44
stories of the fictional world sometimes
2:46
for life but it is not a rendering of
2:48
spirits during a physical environment so
2:53
the project itself had three three parts
2:56
the first one was a promenade
2:58
performance that used your dark sound
3:00
and visual installation to augment the
3:02
island the second was a production of
3:04
the arrestor fleet life in the Abbey and
3:07
the search was a musical performance by
3:09
mantra selected for instant performs
3:11
always in the session from Jessica
3:13
carissa were singing soundtrack the
3:15
site-specific for a performance was
3:17
called via Rachel you can see the kind
3:22
of life is free state this year it's the
3:29
original to the promenade performance
3:31
which lasted an hour consisted of ten
3:33
installations and 22 audio logs the time
3:36
for expedition was limited to only an
3:39
hour and they could play as they choose
3:40
they could rush to get although your
3:42
files don't they could stand yo listen
3:44
and observe the limited abilities of the
3:47
software brought along this unexpected
3:49
constraint the audio was only playing
3:51
the target area so the audio files are
3:53
marked on the map as a little paper boat
3:56
while the installations are mostly on
3:58
the right side there and this is kind of
4:00
an abstract his master they were all

4:01
given when they landed on the island so
4:06
the audio would only bring the tent
4:07
there we are moving out of the area
4:09
would stop the playing of the audio
4:11
files nature of course added additional
4:14
constraints so the tide and the wind
4:17
shifted uncovered some of the audio
4:19
files the thickness of the AVI and
4:20
tunnel walls decentralized of GPS
4:23
forcing the audience players to stretch
4:25
reach out hold on to climb crouch and
4:28
wait the environment was piercing
4:31
through
4:31
to be forcing them to explore the
4:33
boundaries of their physical prowess to
4:35
discover and engage with the narrative
4:38
but in return the changing lights the
4:41
clouds the shadows the rain the window
4:43
see were a constant variable which meant
4:45
that the environment was constantly
4:47
dynamic the sound atmosphere mood and
4:49
this does well at least partly randomly
4:52
generated patterns emerge from the
4:55
combination of the design of the natural
4:57
and the human elements the players
5:00
audience were constantly on the move
5:02
scattered around the island standing
5:04
still images and shorts looking out at
5:06
sea ghostly and silent which led to
5:09
unexpected encounters an emergent
5:11
landscapes they were an active part of
5:15
the landscape contributing to each
5:16
other's narrative disciples Jenkins call

5:19
for game designers narrative art events
5:21
are the forms of environmental
5:23
storytelling that engage with the full
5:24
array of the space abilities it's
5:27
evocative power storytelling abilities
5:29
and disco pencil for emerging magazines
5:33
the story reforms to the game themes
5:36
dealing with girls and lost forgiveness
5:38
and redemption well in the same time
5:40
engaging with the wider on-going debates
5:42
surrounding refuge and refugees safety
5:45
and humanity the man in here Esther is
5:48
coping with the loss of his wife Esther
5:50
so tragic accident as he feels
5:52
responsible for the manicure a show is
5:55
tormented by the images of a capsized
5:57
boat a mother and her infant child
6:00
sinking under the weight of their stage
6:02
life circles the traumatic event is
6:05
projected onto the environment a violent
6:08
destruction of the natural landscape
6:09
this event is visually represented
6:12
through recurring colors displaced and
6:14
misplaced objects unnatural assemblages
6:17
of natural and man-made materials indira
6:23
search the island is gradually coated in
6:25
fluorescent green writing pain car parts
6:27
emergency room paraphernalia chemical
6:30
symbols ultrasounds along worthless
6:32
broken eggs letters and boys phones
6:36
india racial in school is over phone by
6:39
parasitical fluorescent orange rubber
6:41
auntie Bingley's buoyancy

6:44
I avoid metallic wind chimes fishiness
6:46
life jackets alongside bark spider egg
6:49
shells shells and seaweed in terms of
6:55
physical presence is the island in the
6:57
areas that is haunted elusive see as can
6:59
be seen in the distance always out of
7:01
reach in designing the performance I
7:04
wanted to use these ghosts as an
7:05
additional connected to the world of the
7:07
game in form along with troubled history
7:12
has been inhabited by holy man prisoner
7:14
soldiers than one people speak and the
7:17
darling it's Abby was a pilgrimage
7:19
destination and is consecrated soil a
7:21
coveted burial ground in response to the
7:24
sense history that goes Super absolution
7:26
Redemption and forgiveness this is a
7:30
chief tilde performed and repetitive
7:31
acts of working as penitence it is the
7:34
main mechanic expose the game and the
7:36
performance and in addition is purely
7:38
functional purpose of progressing the
7:41
narrative it is also side into the
7:43
fiction the ghosts on means home are the
7:46
walkers people who need to journey
7:48
through the pass to understand and
7:49
forgive and by making peace to find
7:51
freedom from the island the walkers are
7:55
the audience players as well as the
7:58
narrator characters and the musicians
8:03
the musicians were performing
8:05
instrumental solos from the video game
8:07
soundtrack composed by to psychically

8:08
and the Rings final see holland and
8:10
vintage instance using light music was
8:13
another design choice the game was Monty
8:16
aesthetic location triggered music but
8:21
dietetic sound we opted for diabetetic
8:25
sound the environmental sounds and music
8:27
originated between the physical world
8:29
and was constantly appears to the Monta
8:32
aesthetic linkages voiceover narration
8:34
the light music was also used facility
8:37
for boy forgetting navigation the
8:39
musicians could be heard before they
8:40
could be seen the musical Phata was
8:43
completed when they performed always
8:45
under section as an ensemble the paper
8:47
boats are there for the taking for
8:49
writing a heavy thoughts and releasing
8:51
this at sea this is yet another
8:54
connection to the world of the game
8:58
the letter says and were folded into
8:59
paper post and launch pad see this act
9:02
sees the character from the weight of
9:04
the past and a lot allowed him to begin
9:06
his final ascent and reach the island
9:09
the game in from our performance share
9:11
the same fictional island and the two
9:13
stories were perceived by most of the
9:15
party participant as a continuation of
9:17
one another's the two islands and three
9:20
worlds coexist overlap and gives each
9:22
other's taking turns at being central
9:25
stage in designing the journeys
9:27
installations and sounds we played in

9:29
between the world the natural and the
9:31
main the fictional and the real the
9:34
physical and the virtual elements
9:36
constantly transgressing and trance
9:37
passing we played with perspectives
9:40
discussing details shadow and light
9:42
proximity and distance revealing natural
9:45
materials landed in for natural shade
9:47
virtual objects materializing on the
9:50
island invisible face is made visible
9:52
some responding to audience movements
9:54
come to stillness some designed to be
9:57
played with some designed to be observed
9:59
Nico and Marc wrote a blog we celebrated
10:03
the contrast the tricks opposition's and
10:05
earrings of the environments the
10:06
bleeding's appearances that the
10:08
piercings and the CPGs be easy and the
10:12
distorted so I still have time to play
10:15
the trailer yes garden
10:22
[Music]
10:50
[Music]
11:00
[Music]
11:18
[Music]
11:20
we are the last long Lionel Messi Walker
11:26
Beckham concrete agreement on
11:31
we are some
11:33
[Music]
11:41
king
11:44
[Music]
11:48
there is
11:51
[Music]
12:06
[Music]

13:11

Oh

13:13

[Music]

13:25

[Applause]